

United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form*. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions.

1. Name of Property

Historic name: Icacos Petroglyph Group

Other names/site number: Petroglifos de Rio Blanco, 46Naguabo #5, Upper Icacos, Y-11, Icacos-Cubuy Site, Icacos River Petroglyph Site, FS# 08160000002.

Name of related multiple property listing:

Prehistoric Rock Art of Puerto Rico.

(Enter "N/A" if property is not part of a multiple property listing)

2. Location

Street & number: _____

City or town: Naguabo State: PR County: Naguabo (103)

Not For Publication: ☒ Vicinity: ☒

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended,

I hereby certify that this ____ nomination ____ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.

In my opinion, the property ____ meets ____ does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:

____national ____statewide ____local

Applicable National Register Criteria:

____A ____B ____C ____D

Signature of certifying official/Title:

Date

State or Federal agency/bureau or Tribal Government

In my opinion, the property ____ meets ____ does not meet the National Register criteria.

Signature of commenting official:

Date

Title :

State or Federal agency/bureau
or Tribal Government

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4. National Park Service Certification

I hereby certify that this property is:

- ☐ entered in the National Register
☐ determined eligible for the National Register
☐ determined not eligible for the National Register
☐ removed from the National Register
☐ other (explain:) _____

Signature of the Keeper

Date of Action

5. Classification

Ownership of Property

(Check as many boxes as apply.)

- Private: ☐
Public – Local ☐
Public – State ☐
Public – Federal ☒

Category of Property

(Check only **one** box.)

- Building(s) ☐
District ☐
Site ☒
Structure ☐
Object ☐

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Number of Resources within Property

(Do not include previously listed resources in the count)

Contributing	Noncontributing	
_____	_____	buildings
_____1_____	_____	sites
_____	_____	structures
_____	_____	objects
_____1_____	_____	Total

Number of contributing resources previously listed in the National Register 0

6. Function or Use

Historic Functions

(Enter categories from instructions.)

Religion / Ceremonial Site

Current Functions

(Enter categories from instructions.)

Recreation / Outdoor Recreation

7. Description

Architectural Classification

(Enter categories from instructions.)

N/A

Materials: (enter categories from instructions.)

Principal exterior materials of the property: N/A

Narrative Description

(Describe the historic and current physical appearance and condition of the property. Describe contributing and noncontributing resources if applicable. Begin with a **summary paragraph** that briefly describes the general characteristics of the property, such as its location, type, style, method of construction, setting, size, and significant features. Indicate whether the property has historic integrity.)

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Summary Paragraph

The Icacos Petroglyph Group (08160000002) is located on the Rio Blanco ward in the municipality of Naguabo, in the Sierra de Luquillo mountain range, on the eastern part of Puerto Rico. The site is located at the confluence of the Icacos and Cubuy rivers, in a plot of land located on the southern part of the El Yunque National Forest (Figure 1). The land is under the direct administration and custody of the United States Forest Service, El Yunque National Forest. The property consists of four boulders with fourteen large and complex petroglyphs overlooking a small natural pool (Figure 2).

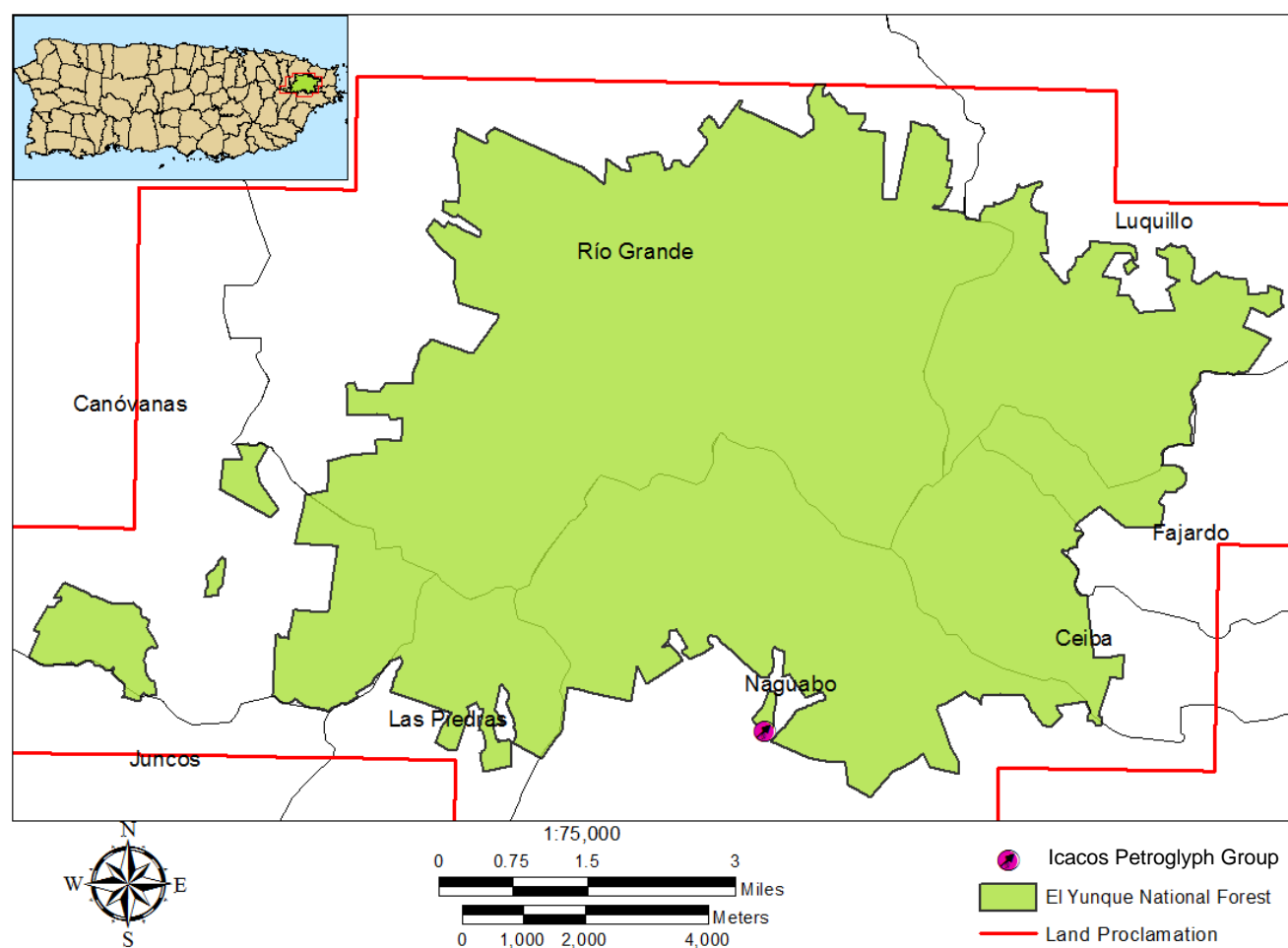


Figure 1. Location of the site (El Yunque National Forest Boundary Map).

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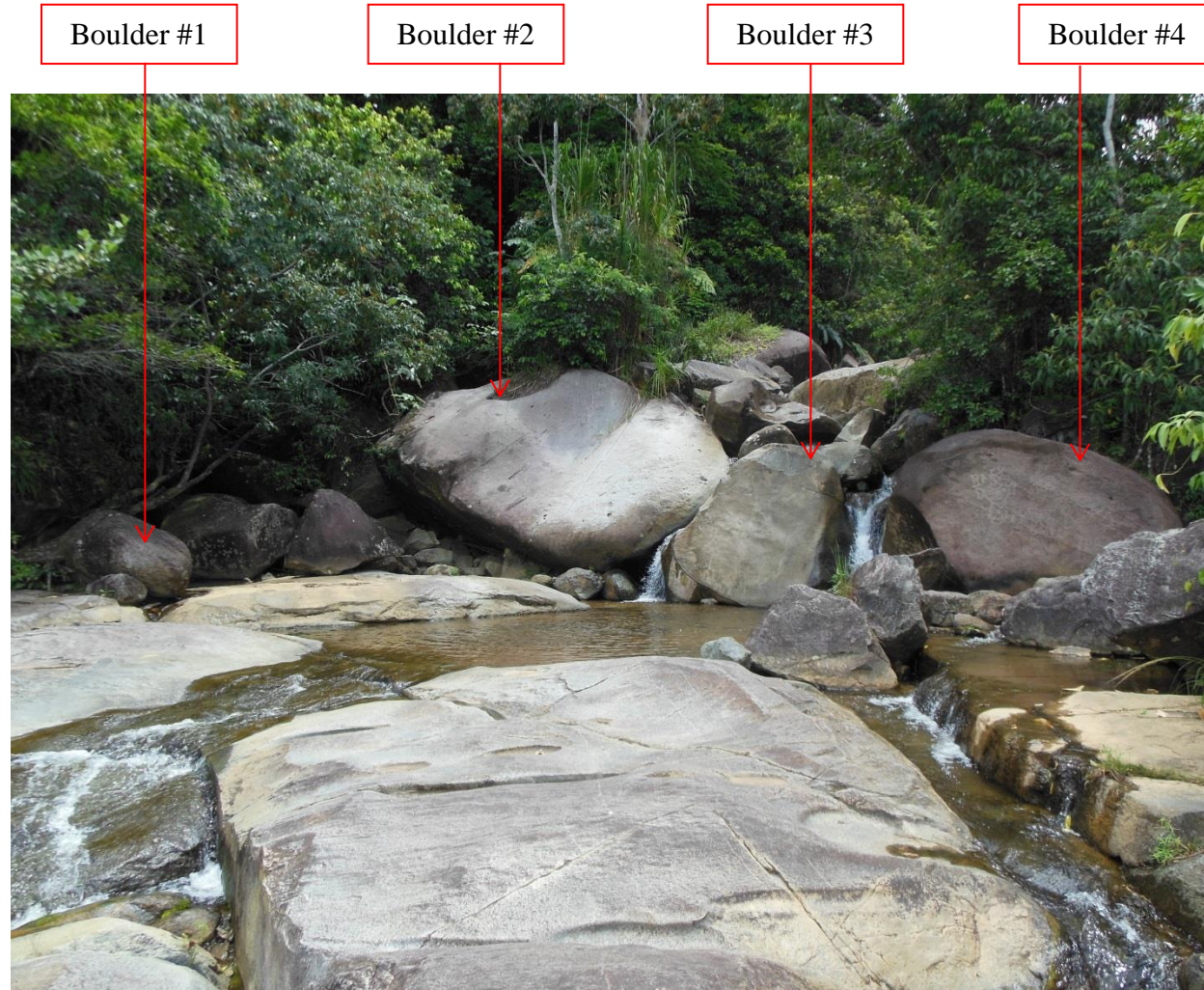


Figure 2. View of the site (towards the north).

The first glyph is located on the lower part of a boulder on the northwestern side of the site, near the tree line (Boulder #1) (Figure 3). A second single glyph is located on the upper part of a boulder next to the central waterfall (Figure 4, Boulder #2), the following two glyphs are found on a large flat faced central boulder (Figure 4, Boulder #3) overlooking the naturally forming pool, and the remaining ten glyphs make up a panel preserved on the southernmost boulder (Figure 4, Boulder #4). All petroglyphs are highly complex abstract glyphs with anthropomorphic features, limited to the southwestern vertical faces of the boulders and are in variable but overall good states of preservation. The contributing elements consist of the fourteen glyphs and the natural pool and waterfalls that make up the site.

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Figure 3. Close-up view of Boulder #1 and glyph. (towards the northeast).

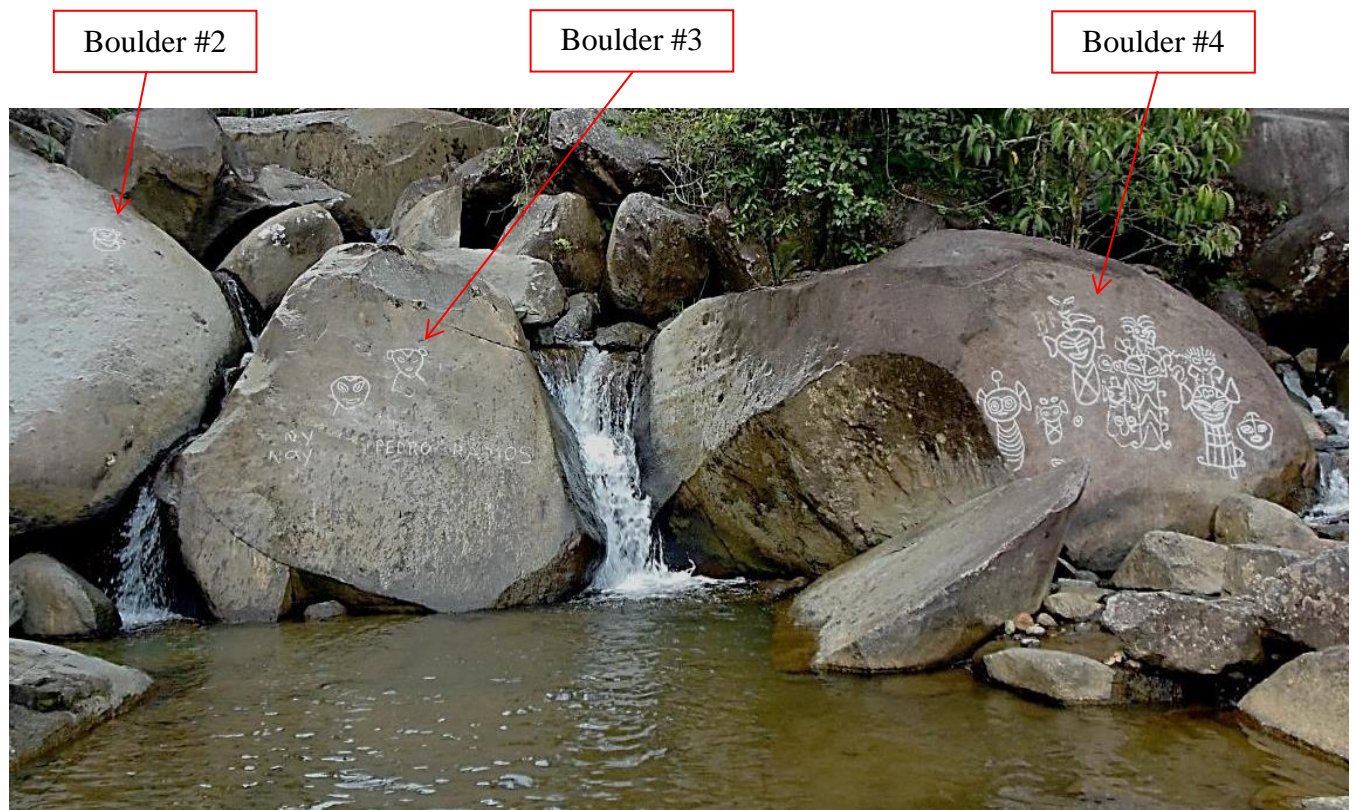


Figure 4. View of Boulders #2, #3 and #4. (towards the east).

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Intensive survey of rocks at the site in the last 30 years has found petroglyphs only on the four boulders mentioned. The site is in good state of conservation, having all boulders with glyphs in their original location. The intended location for each glyph is still retained. It is highly possible that the glyphs were intentionally carved at this location because of the convergence of the massive monolithic medium where to carve the art in junction with the commanding natural setting of the site. Although some of the carvings are more visible than others, (such as the case of the glyphs on Boulder #4) overall the glyphs are well preserved. The shallowness of the traces is attributed to the original design process and not to natural erosion. The site also does not presents major contemporary alterations or defacement which obscured or altered the glyph shapes in an adverse way, as it has happened in other petroglyph sites around the island of Puerto Rico. The graffiti present on Boulder #3 and at a lesser degree on Boulder #4 is not directly located over the prehistoric carvings. At present this graffiti does not affect the identification, and study of neither the glyphs, nor it alters their original artistic style. It is important to point out that the few graffiti observed is composed of western alphabet written names, and not drawings or shapes imitating the prehistoric carvings. For that reason it is easily discernible from the original resource preventing confusions on the identification and potential interpretation of the prehistoric glyphs.

The natural environment where the glyphs are located, which includes the river, waterfalls and the natural pool, retain its natural integrity and still conveys a sense of unspoiled or unaltered natural landscape. No modern constructions, infrastructure, or man-made alterations are found or observed near or around the site. The only exception is the changes to the landscape of the Naguabo valley, which are visible to the south from the site location. Such changes are not adjacent to the site and do not detract from its integrity of Feeling in a significant way. For those reasons the site retains integrity of Location, Setting, Workmanship and Feeling.

Narrative Description

Physical Location: The Icacos Petroglyph Group is a prehistoric petroglyph complex incised into four granodiorite boulders on the west bank of the Icacos River. The site is located on a natural pool at a well-known featured called "La Meseta". The site, located on the southernmost tip of a plot of land administered by the Forest Service, is within the boundaries of the Municipality of Naguabo (Figure 5). The site is not located to any adjacent accessibility infrastructure such as roads or officially designated trails. The site can be accessed one of two ways. The first is by hiking north-northwest for 1 kilometer on a small trail on private property which starts at a locally well-known natural pool called "El Charco del Hippie". The trail follows the contours of the Rio Blanco. Alternatively the second access route is a hike upriver from the location of "El Charco del Hippie" until reaching the junction of Icacos and Cubuy rivers.

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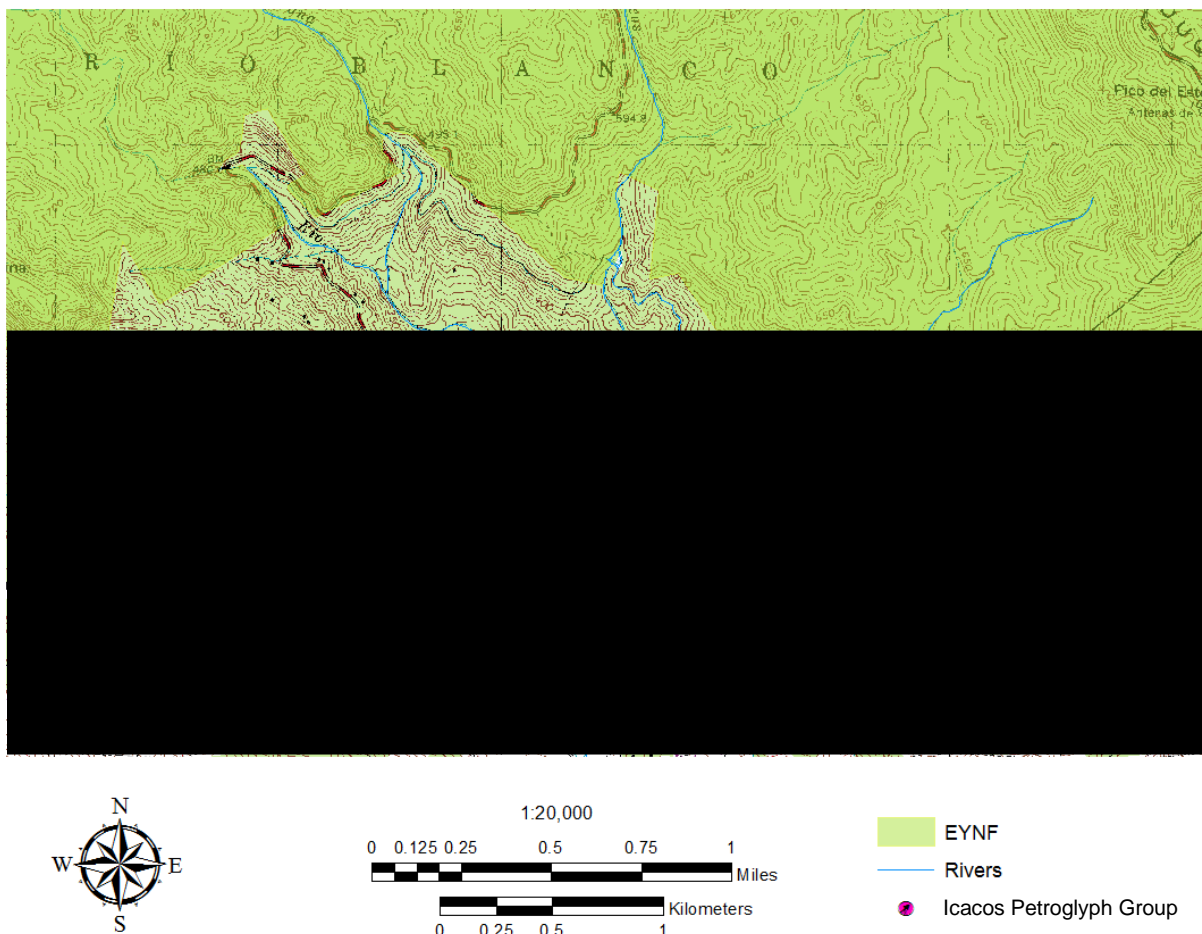


Figure 5. Location of the site in relation to the forest lands (El Yunque USGS Quadrangle).

Environmental Setting: The site is located in a disjoint parcel of land which is part of the El Yunque National Forest. It is surrounded by secondary Tabonuco type tropical rain forest. The Icacos River drains the southern slopes of the El Yunque Peak, the most prominent peak in eastern Puerto Rico. A locally well-known landmark, La Meseta, a large, flat table-like rock is located at the confluence of the Icacos and Cubuy Rivers and is visible from the petroglyph site. From the location of the petroglyph site one can also see the Naguabo Valley and the neighboring island of Vieques and St. Thomas.

Physical Characteristics: The petroglyphs are located on four boulders located around a small natural pool at a well-known feature called "La Meseta". The first glyph is located on the lower part of a boulder on the northern side of the site, near the tree line (Boulder #1), a second single glyph is located on the upper part of a boulder next to the central waterfall (Boulder #2), two more glyphs are carved on a large flat faced central boulder (Boulder #3) overlooking the naturally forming pool, and the remaining ten glyphs make up a panel preserved on the southernmost boulder (Boulder #4). All petroglyphs are limited to the southwestern face of the boulders (downstream). Seven of the fourteen petroglyphs showcase a variation of the "wrapped

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ancestor” (Hayward, Cinquino & Steinback, 2001; Roe, 2005) style. Of the seven, one is located on the upper part of Boulder #2 (near the center of the site) (Figure 6) and the other six are carved on the southernmost Boulder #4 (Figure 7). It is this last set of glyphs what was traditionally identified as the site, before the discovery of the remaining four glyphs. The “wrapped ancestor” motif carvings typically presents a roundish face with eye/mouth/ear features atop an ovoid or semi-rectangular cross-hatched (or “X”-ed) body. The style many times is accompanied by the carving of headdress features as do the seven “wrapped ancestor” figures at this site. The “wrapped ancestor” (ibid.) motif also known as the “swaddled infant” (Frassetto, 1960) style is generally interpreted as representing the funerary bundles employed by the natives to bury their dead. Pane (1999), an early Spanish chronicler, described such practices among the Taino natives in which a deceased person was wrapped in their hammock in a flexed position, leaving their head exposed over which offerings were placed. Thus such rock carving images have been interpreted as potential representation of such practices.

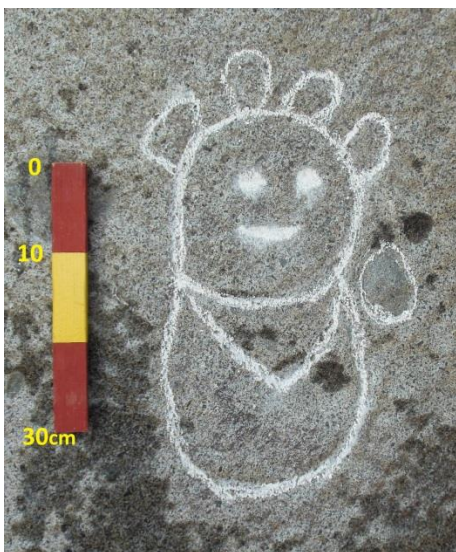


Figure 6- Close-up view of glyph on Boulder #2.



Figure 7- View of glyphs on Boulder #4 (towards the east).

Two other distinctive carving styles are present at the site. The first type consists of four rounded or heart shaped head/face carvings that do not have any accompanying appendages. These are located on boulders #1, #3 and #4. It is possible that at one time some of them might have had body elements but are now eroded and not visible. Two of such head carvings presented a simplified headdress design. It is notable that these two head petroglyphs with simple headdresses are present at the northernmost and southernmost extremes of the site and are located on the lower parts of their respective boulders (#1 and #4). The third carving type observed on the site consists of three pairs of standalone eye shapes. These were carved next to the larger and most impressive “wrapped ancestor” carvings on the southernmost Boulder #4 (Figure 7). The glyphs at the site range in size from 20 by 20 centimeters to 38 by 105 centimeters. The designs are shallow in all the cases, only carved a few of millimeters into the

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rock. The shallowness of the carvings groves greatly contrasts with the deeper groves present in other petroglyphs on the island and nearby to this site. This shallowness of the carvings at the site makes them more vulnerable to vandalism and natural erosion.

The glyphs at this site are impressive because of their stylistic complexity and variety of designs. No two of the carvings at this site are alike. Variations in head shapes, eyes, mouths, body bundle designs, facial decorations and “headdresses” make them unique in the island. Distinctive features include the elaborate “headdresses” of the glyphs located on the southernmost Boulder #4. The variety of the carvings of the “bundle” designs is also noteworthy. Typically a simple “X”-ed design is carved on the bundle part of similar “wrapped ancestor” glyphs around the island. At this site three of the carvings on Boulder #4 present much more intricate designs.

Period of Time and Archaeological Cultures: Although the petroglyphs appear to belong to the very late prehistoric period (Walker, 1983a), no specific date can be attributed to the site. Dating of petroglyphs in the Caribbean, especially those in waterways, continues to be problematic due to the lack of direct dating techniques and a lack of associated datable artifacts. So far time frames for rock art assemblages have been based on association with adjacent archaeological sites or stylistic comparisons to other assemblages (Hayward et al, 2009). From its location we can infer that the Icacos Petroglyph Group lays in the Virgin Passage of Eastern Puerto Rico with potential association to the Chican ostionoid Subseries (1200-1492 A.D.)(Rouse, 1992). It is possible that the association of the site might extends even further back in time to the Elenan ostionoid Subseries, but further investigation is necessary to address the chronological association with greater detail. No dated sites have been located or identified near the location. Future archaeological research involving comparisons of the stylistic features, and the potential discovery of still unknown sites around the Rio Blanco area might shed some information to relatively date the site within a narrower time period.

Previous investigations: The earliest possible mention of petroglyphs in the Rio Blanco area dates to 1890 when Alphonse Pinart visited Puerto Rico (Pinart, 1890). In his publication he refers to a petroglyph site in Rio Blanco, but most likely is making reference to a set of carvings located downstream from the Icacos Petroglyph Group. In 1907 Jesse Walter Fewkes makes reference to another petroglyph site on the Rio Blanco Area, but the photographs he shows illustrate a set of carvings located downstream from the Icacos site (Fewkes, 1907).

The first direct description of the site belongs to Irving Rouse, who describes the carvings in his notes taken during the Yale University Caribbean Program field season in 1938 (Rouse, 1938). The carvings described and sketched by Rouse and named by him as site 46 Naguabo#5 correspond to the carvings we observed on Boulder #4. He makes no other mention of the glyphs we observed in the other boulders (Boulders 1 to 3).

In 1960 Monica Flaherty Frassetto visited, recorded and described the site in detail (Frassetto, 1960). She is credited for being the first person to have properly traced the shape of the petroglyphs using a surface printing technique with which she had been experimenting five years previous to her visit to the site. During her study she suggested a chronology for the site based on a comparative study of the site glyphs with examples from South America and the Lesser Antilles.

Juan Gonzalez visited the site in 1979 as part of an archaeological inventory under contract with the Institute of Puerto Rican Culture (ICP). He named the site as N-3 Rio Prieto due to an error

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in the labeling of the 1967 USGS map used which named the Rio Icacos as Rio Prieto (Gonzalez, 1980).

Antonio Daubon inventoried the site as Y-6 and Y-11 in 1981 as part of the creation of the "Phase I Caribbean National Forest Literature Survey" prepared for the Puerto Rico State Historic Preservation Office (Daubon, 1981). The double naming of the site was caused by the confusion created by the renaming of the site by Gonzalez in 1979.

Jeffrey Walker, former El Yunque National Forest archaeologist, visited the site in 1983 as part of the completion of a Cultural Resources Survey in the Icacos river area (Walker 1983b). As part of the assessment, Walker identified the misnaming issue and continued referring to the site as Y-11. His determination was based on a comparison of Rouse's 1938 field notes and sketches and subsequent site descriptions and illustrations which identified site Y-11 as the same site 46Naguabo#5 which Rouse described.

In 1985 the Caribbean National Forest (now named El Yunque National Forest) submitted a National Register Nomination Form intended to nominate the petroglyphs observe on Boulder#4. Up to that time those glyphs were the only ones described for the site. Although the nomination process was approved locally by the SHPO, for unstipulated reasons the formal process was never completed and the site was never included on the list.

Since 1983 the site has been continually visited and monitored by Forest Service archaeologist as part of the Heritage Program. During those visits the description of the site has been expanded and new petroglyphs observed and documented, adding to the complexity of the site.

Current and Past Impacts: The Icacos Petroglyph Group is one of the better known petroglyphs in the area and is relatively well known by the locals. The areas, although somewhat remote, is frequented by guided groups of tourists on river tours and locals alike. Since its initial documentation, the site has experienced some episodes of vandalism which have consisted on the tracing of the name of a "Pedro Ramos" on boulder #3 and the carving of the letters "BRA" over one of the glyphs on Boulder #4. Judging from photographs and site descriptions of former researchers such vandalism occurred between 1960 (the date of Frassetto's last visit) and 1983 when the site was re-photographed and documented by Forest Service Personnel.

In 2015, during the process of documentation leading to the nomination the archaeologists observed minor defacement of the glyphs on Boulder #4 in between two of their visits. The vandalism was reported as an Archaeological Resources Protection Act violation and monitoring equipment was placed at the site. Remote monitoring of the resource is still been implemented.

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8. Statement of Significance

Applicable National Register Criteria

(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)

- ☐ A. Property is associated with events that have made a significant contribution to the broad patterns of our history.
- ☐ B. Property is associated with the lives of persons significant in our past.
- ☒ C. Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- ☒ D. Property has yielded, or is likely to yield, information important in prehistory or history.

Criteria Considerations

(Mark "x" in all the boxes that apply.)

- ☐ A. Owned by a religious institution or used for religious purposes
- ☐ B. Removed from its original location
- ☐ C. A birthplace or grave
- ☐ D. A cemetery
- ☐ E. A reconstructed building, object, or structure
- ☐ F. A commemorative property
- ☐ G. Less than 50 years old or achieving significance within the past 50 years

Areas of Significance

(Enter categories from instructions.)

Art
Archaeology
Religion

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Period of Significance

A.D. 600-1500

Significant Dates

N/A

Significant Person

(Complete only if Criterion B is marked above.)

N/A

Cultural Affiliation

Pre-Hispanic

Architect/Builder

N/A

Statement of Significance Summary Paragraph (Provide a summary paragraph that includes level of significance, applicable criteria, justification for the period of significance, and any applicable criteria considerations.)

The Icacos Petroglyph Group is statewide significant under Criteria C and D. Under Criterion C it qualifies for the High Artistic Value of its unique representations. The site presents a level of artistic expression that is not found anywhere else in the Caribbean or the island of Puerto Rico. The complexity of the shapes, the abundance of decorative elements (such as headdresses and facial features), the intricacy of the “wrapped ancestor” bodies, and the arrangement of the carvings in a mural style depiction (on Boulder #4) have few equivalents anywhere else in the geographic region of the Caribbean. Such variety and complexity could represent the development of stylistic changes over time, or could represent differential interpretations by contemporary artist. Either way, the rock art at the site is so unique and distinct that it can be identified at simple glance from among a catalog of hundreds of other rock art depictions such as 2004 petroglyph catalog by Nelson Collazo (Collazo, 2004).

The significance of the site not only rests on its artistic attributes but also on the possible symbolic meaning of it in prehistory. Beyond the impressive artistic representations observed on Boulder #4, the less complex petroglyphs located at Boulders #1, #2 and #3 might represent the encasing of a symbolic and highly significant location from a magical-religious-spiritual perspective. The impressive natural setting in which the site is located still retains integrity of Feeling and Location, conveying a sense of solemnity and closeness to nature. This Feeling might be one of the reasons the location was chosen to display the artistic renderings. Researchers have pointed out the importance of natural forming pools in Puerto Rico’s and the Lesser Antilles’ prehistoric cosmology (Wild, 2004). Such natural pool locations have been suggested to possibly have been seen by the natives as the gathering places of their ancestor’s spirits. This suggestion is based on a comparative study of the imagery of many petroglyphs sites in the Caribbean vs. the imagery of amulets, pottery decorations and the images represented in the petroglyphs (Wild, 2004; Roe and Rivera Melendez, 1995).

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Other glyph sites present along the Rio Blanco area appear in natural forming pools, but none command the panoramic view observable from this site, which oversees the Naguabo valley, the eastern coastline as well as the Islands of Vieques and St. Croix. The striking geological location, the impressive natural features along with the high complexity and great beauty of the petroglyphs suggest that the site was a significant location in prehistory, deliberately chosen for the mentioned attributes.

The site is also significant under Criterion D given that the study of the petroglyphs at the site is “likely to yield information important in prehistory...”. The Icacos Petroglyph Group represents a unique resource in the prehistoric petroglyph record for Puerto Rico and the Caribbean area. The glyphs offer potential archaeological research implications. Some researchers have suggested that the techniques used in the creation of rock art and the stylistic features present on them could have chronological implications (Frassetto, 1960; Roe, 2009; Walker, 1983b). The study of the style and technique used in the creation of the rock art at the Icacos Petroglyph Group might potentially be a great aid in the understanding of the late ceramic period artistic and ritualistic practices. Walker suggested that the shallowness of the carvings and the intricacy of the designs might date the site to the late pre-contact or early contact period (Walker, 1983b). We believe that further research might clarify the likelihood of such hypothesis, taking into account that such assumptions would also be in accordance with Roe’s theory which directly links the increasing complexity of artistic designs with the development of chiefdom polities in the Caribbean during the late prehistoric period. As Roe suggests (Roe, 2005), art conveyed “key cultural messages while at the same time glorifying the ‘public power’ of the cacical elite” (ibid.). The study of the meaning of the carvings might help increase knowledge about the political features present in the area in prehistory.

Narrative Statement of Significance (Provide at least **one** paragraph for each area of significance.)

The Prehistoric Rock Art of Puerto Rico Multiple Property Documentation Form (Hayward, Cinquino & Steinback, 2001) list the Icacos Petroglyph Group at one of the properties located in the municipality of Naguabo under the title “Caribbean National Forest near the confluences of Icacos and Cubuy Rivers”. Following the registration requirements outlined in that Multiple Property Document, an eligible property must fit the developed historic context prepared for such resources. The historic context document titled Prehistoric Ceramic Period Petroglyph Sites of Puerto Rico outlines three requirements for eligibility; (1) have at least one petroglyph, (2) have the potential to address one or more research issues, and (3) possess integrity of location and workmanship.

The Icacos Petroglyph Group contains fourteen petroglyphs of prehistoric art which retain their integrity of setting, workmanship and feeling, as well as that of location. The site also has the potential to address research enquiries relating to all seven issues listed in the Multi-property Documentation Form: 1) Documentation Methodology, 2) Chronology, 3) Locational Representation, 4) Art, 5) Rock Art & Settlement Systems, 6) Rock Art and Sociopolitical Systems and 7) Rock Art and Religious Systems.

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Research at the Icacos Petroglyph Group has the potential to address the research questions mentioned previously in the following matter:

- 1) Documentation Methodology: The site offers the opportunity to test various documentation methodologies and techniques given the various states of conservation and different styles of the petroglyphs. In the past such research potential has been demonstrated by the use of different documentation methods which varied from simple manual sketch representations and photographs to experimental techniques like the one employed by Frassetto in 1960. Given the shallow nature of the grooves that form the petroglyphs at this site, experimentation with newer methods might be undertaken, with the aim of testing their ability to enhance the already documented glyphs or discover some yet undetected. Among these methods we can highlight the potential use of laser scanning and three-dimensional recording techniques (Landon & Seales, 2009, Riveiro et al., 2011).
- 2) Chronology: Although no datable artifacts have been located at the site (and are unlikely to be found there given the location of the petroglyphs in the causeway of a high energy waterway), the site might offer other chronological development opportunities. Research by archaeologists suggests that there might be a correlation between the styles and motives that the petroglyphs present and their date of creation (Frassetto, 1960; Walker, 1983b). The study of the highly complex abstract glyphs at Icacos might help shed light in such matter when studied in a broader landscape pattern, which would include other nearby petroglyph sites as well as similar sites around the island and the Caribbean. Further archaeological work in the vicinity of the property might discover settlement sites which might present artifact evidence with similar artistic renderings within a more integral and datable context.
- 3) Locational Representation: The study of this site in a comparative approach to other near petroglyph site in the same watershed and the same geographic area has the potential to identify the different meanings and functions of each petroglyph location along the Rio Blanco watershed. Such studies one day could help answer various questions among which we can highlight the following: *Why different renderings are present at different geographic locations? How the different glyphs at different locations compare among themselves? Is there a pattern to the presence of certain glyphs at certain locations which might identify the function of the site?*
- 4) Art: The site contains a number of large and well executed images. The figures tend to be complex, clearly and independently portrayed, lacking overlapping of images. Most of them are clearly discernible, but shallowly carved. They only represent abstract anthropomorphic designs. The majority are carved on a single, large boulder located in an aesthetically appealing area with a commanding view of the valley below and the coast. The open stage-like nature of the natural mesa-like formation in front of it might have served as a viewing platform in prehistory. The range of images and their singular design and complexity presents unique design elements which might help define island-wide stylistic boundaries. Given the possibility that they actually represent stylized

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representations of funerary practices, such as deceased body bundling, the artistic representation on the motifs might also help reconstruct stylistic patterns used by the natives in funerary art and funerary practices.

- 5) Rock Art & Settlement Systems: Though there are numerous petroglyph sites within the Sierra de Luquillo, there are few pre-Columbian occupation sites, and those that are present are at relatively low elevations (Walker, 2014a). Even if this site does not consist of a habitation location the study of the location might help to delineate movement routes employed in prehistory. As outlined by Walker, the Icacos Petroglyph Group is part of a larger complex of sites extending from this point south beyond the lower falls of the Rio Blanco (Walker, 1983). Recent survey performed by the Forest Service has also located nearby petroglyph locations upstream along the adjacent Rio Cubuy, which suggests a more extended area of prehistoric agency than previously thought. It has been suggested that sites similar to this one might represent political or foraging right boundaries between groups or polities, expressed in artistic fashion (Roe, 2005). Further study of the area is required to discovery the associated settlements which would support such assumptions and understand the potential symbolic meaning as area delimitations. Another possibility is that the site might help explore the settlement strategies used by the natives after the arrival of the Spanish when they started escaping their enslavement at the hands of the coastally settled Spaniards. If the assumptions that the shallowness of the carvings relates to a short period of use, and taking in account that the complexity of the designs might place them late in the Taino period (Walker, 1983b), then the study of the site in comparison with lowland petroglyph locations might be useful in exploring such hypothesis.
- 6) Rock Art and Sociopolitical Systems: The location of the site in addition to the fine execution of the carvings might reflect local or regional socio-political aspects which are not well understood due to the isolation of the site, the lack of associated data and a gap in more in-depth research. A comparative study of the art represented at the various petroglyph sites in the region might answer various questions. Some research questions related to this topic could be: *Are petroglyph sites located at similar natural geographical features serving the purpose of turf boundary markers between polities? Do they represent claims of lineage which granted right to the land and resources?*
- 7) Rock Art and Religious Systems: In the words of Hayward, "Rock art and the religious system intersect at various points including consideration of the sites as sacred places or special locations of veneration/ceremonial activities marked by physical representations of deities, spirits and deified ancestors" (Hayward, Cinquino & Steinback, 2002). In the case of the Icacos Petroglyph Group the study of the complex anthropomorphic figures might serve the purpose of studying the correlations between the increase in complexity of the magical/religious beliefs and its associated physical expression in imagery such as petroglyphs, idols, pottery designs and stone artifacts decorations. The religious complexity of the systems can be generally expected to parallel the increasing complexity and monumentality of the material representation of such religious beliefs. If the Icacos Petroglyph Group represents a location with religious significance it might be possible to

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be comparatively studies with other petroglyph sites around the island to discern patterns of religious evolution and site purpose. These images may thus define a significant place of worship, or remembrance. The study of the glyphs might serve as a juncture linking past funerary practices and religious beliefs such as that of ancestor worship in the Caribbean. If the descriptions of the chroniclers are accurate then there exists the possibility of interpreting the cosmology and mythology of the ancient Caribbean natives based on an interpretation of their artistic depictions in the petroglyphs. Taking in account such chronicles we can possibly infer that the anthropomorphic representations at Icacos Petroglyph Group are not mere artistic renderings but also are visual representations of significant or mythical individuals or ancestors showing close interactions with one another and with other potential spirits forms of the mythological realm. Judging from the presence of a headdress on each of the larger “swaddled ancestor” carvings on Boulder #4, it could be a possible route of enquiry the interpretation of the headdresses not as feather headdresses or crowns but as human related beings superimposed on top of the bundled deceased, signifying some sort of ritual exchange or relationship (Walker, 2014b). Although a National Register nomination is not the place to explore or suggest detailed research topics, we do propose that such complex research topics could be addressed by studying this site in relationship to similar others.

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9. Major Bibliographical References

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Previous documentation on file (NPS):

- ☐ preliminary determination of individual listing (36 CFR 67) has been requested
☐ previously listed in the National Register
☐ previously determined eligible by the National Register
☐ designated a National Historic Landmark
☐ recorded by Historic American Buildings Survey # _____
☐ recorded by Historic American Engineering Record # _____
☐ recorded by Historic American Landscape Survey # _____

Primary location of additional data:

- ☐ State Historic Preservation Office
☐ Other State agency
☒ Federal agency
☐ Local government
☐ University
☐ Other
Name of repository: _____

Historic Resources Survey Number (if assigned): _____

10. Geographical Data

Acres of Property Less than one acre

UTM References

Datum (indicated on USGS map):

☐ NAD 1927 or ☒ NAD 1983

1. Zone: 20N Easting: Northing:

Verbal Boundary Description. The site limits consists of the extension of the natural plateau known as "La Meseta". This area measures some 488 square meters and is bound by the edge of the tree line to the northwest and north, the first line of boulders to the northeast, east and southeast, and the cliff drop to the south-southwest.

Boundary Justification: The site extension was limited to the plateau area where the boulders are located because no other petroglyphs were located around the immediacy of the site. The geographic features such as the tree line, line of boulders to the east and cliff face to the south serve as natural boundary lines beyond which no glyphs were found.

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11. Form Prepared By

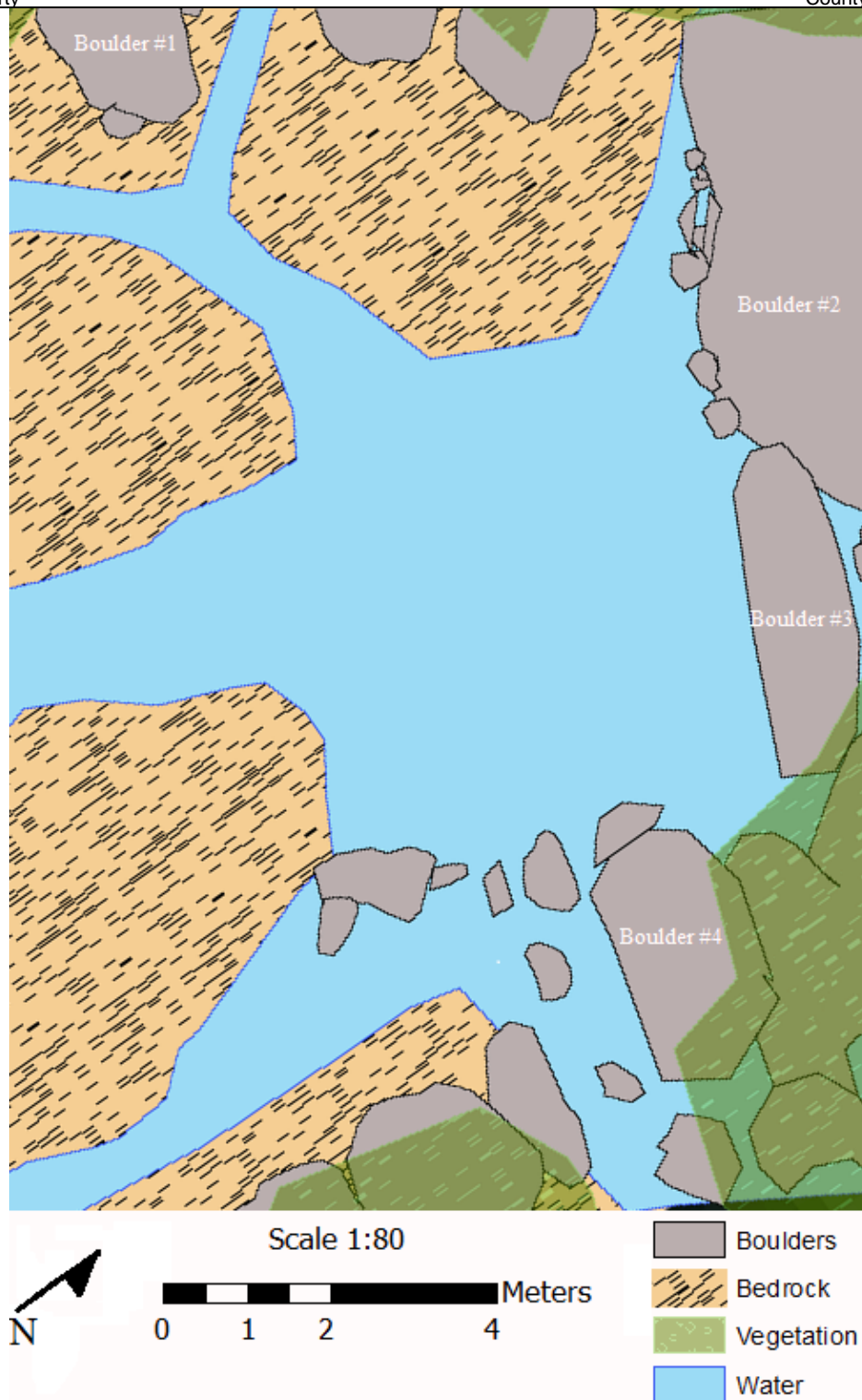
name/title: Raymond Feliciano
organization: USDA Forest Service, El Yunque National Forest
street & number: Rd. 191, Int. 988, KM. 4.4, Bo. Barcelona,
city or town: Palmer state: PR zip code: 00721
e-mail rfeliciano02@fs.fed.us
telephone: 787-888-1880 ext. 5663
date: July 22, 2015

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Icacos Petroglyph Group site sketch.

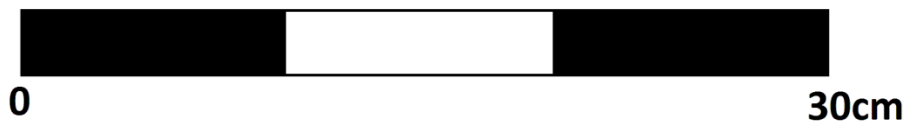
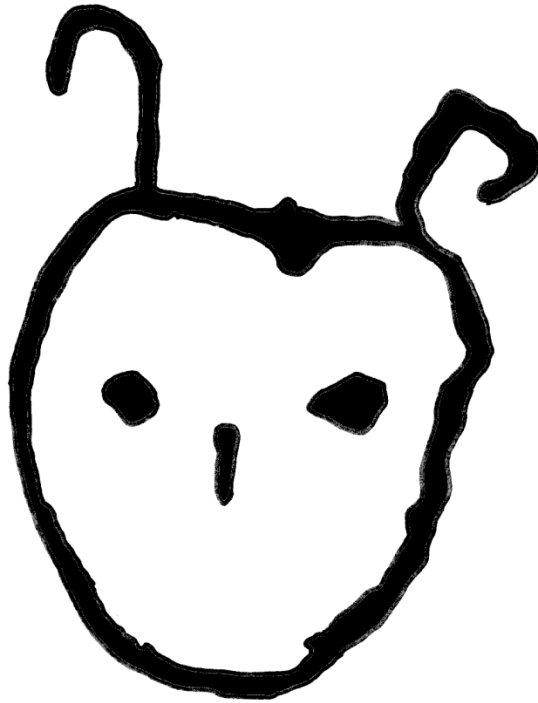
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Petroglyphs Sketches



Glyph on Boulder #1.

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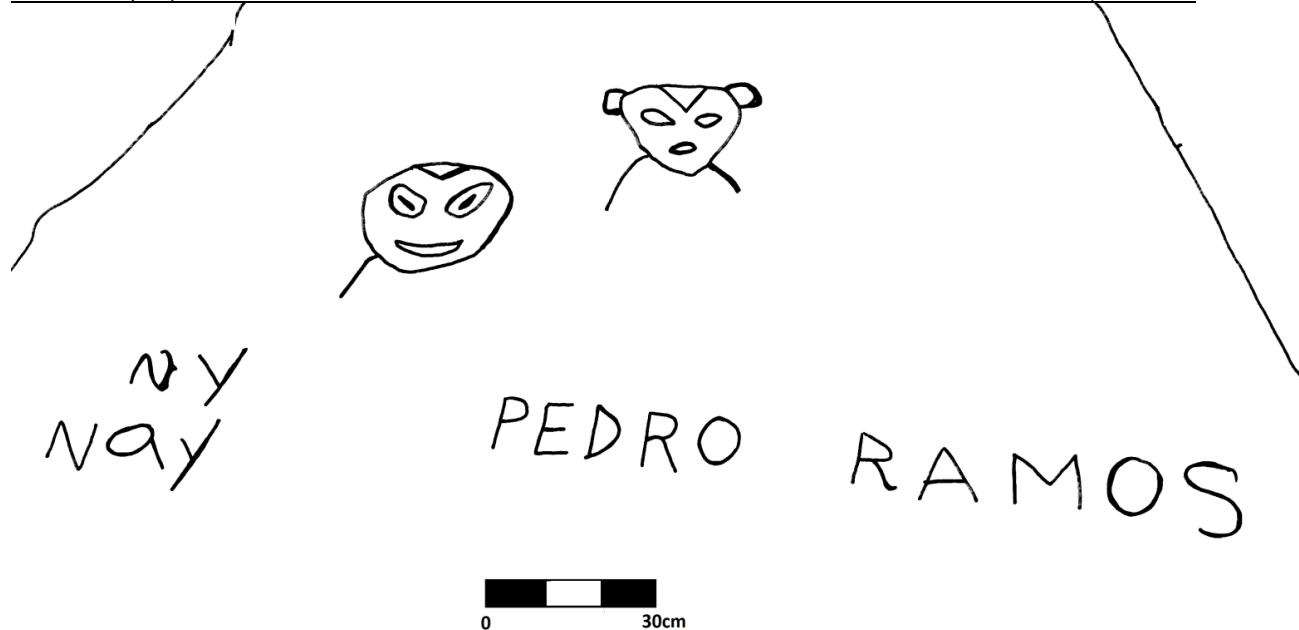
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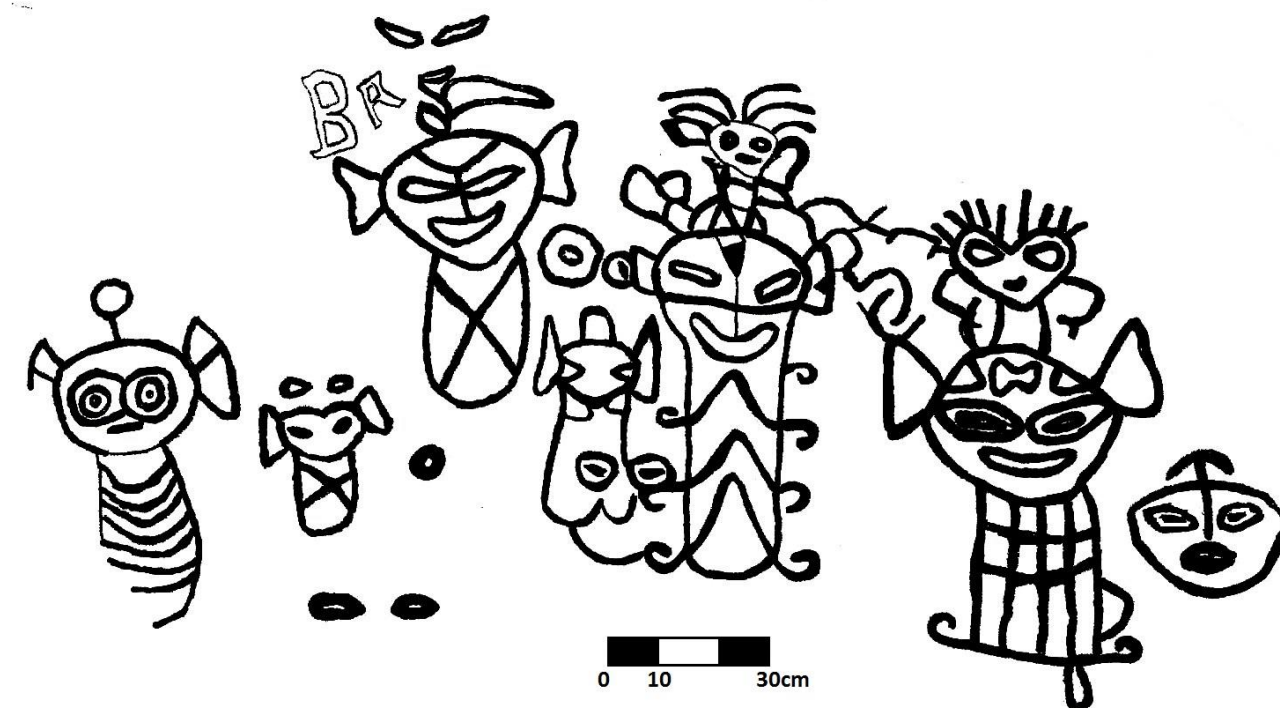
Glyph on Boulder #2.

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Glyphs on Boulder #3 (showing historical graffiti).



Glyph panel on Boulder #4.

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Photographs

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels (minimum), 3000x2000 preferred, at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map. Each photograph must be numbered and that number must correspond to the photograph number on the photo log. For simplicity, the name of the photographer, photo date, etc. may be listed once on the photograph log and doesn't need to be labeled on every photograph.

Photo Log:

Name of Property: Icacos Petroglyphs Group

City or Vicinity: Naguabo

County: Naguabo

State: PR

Photographer: Raymond Feliciano

Date Photographed: July 17, 2015

Location of Original Digital Files: El Yunque National Forest Headquarters. Rd. 191, Int, 988, KM. 4.4, Bo. Barcelona, Palmer, PR. 00721.

Photo 1 of 8 (PR_Naguabo_Icacos Petroglyph Group_0001)

General view of the site showing the location of all four boulders with glyphs and central pool. Camera facing towards the north.

Name of Property: Icacos Petroglyphs Group

City or Vicinity: Naguabo

County: Naguabo

State: PR

Photographer: Raymond Feliciano

Date Photographed: May 11, 2015

Location of Original Digital Files: El Yunque National Forest Headquarters. Rd. 191, Int, 988, KM. 4.4, Bo. Barcelona, Palmer, PR. 00721.

Photo 2 of 8 (PR_Naguabo_Icacos Petroglyph Group_0002)

Up-close view of the petroglyph at Boulder #1. Camera facing towards the north. Scale represents 30 centimeters.

Name of Property: Icacos Petroglyphs Group

City or Vicinity: Naguabo

County: Naguabo

State: PR

Photographer: Raymond Feliciano

Date Photographed: May 18, 2015

Location of Original Digital Files: El Yunque National Forest Headquarters. Rd. 191, Int, 988, KM. 4.4, Bo. Barcelona, Palmer, PR. 00721.

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Photo 3 of 8 (PR_Naguabo_Icacos Petroglyph Group_0003)

General view of the site showing the location of all petroglyphs on boulders #2, #3 and #4.
Camera facing towards the northeast.

Name of Property: Icacos Petroglyphs Group

City or Vicinity: Naguabo

County: Naguabo

State: PR

Photographer: Raymond Feliciano

Date Photographed: May 18, 2015

Location of Original Digital Files: El Yunque National Forest Headquarters. Rd. 191, Int, 988, KM. 4.4, Bo. Barcelona, Palmer, PR. 00721.

Photo 4 of 8 (PR_Naguabo_Icacos Petroglyph Group_0004)

Up-close view of the petroglyph at Boulder #2. Camera facing towards the east. Scale represents 30 centimeters.

Name of Property: Icacos Petroglyphs Group

City or Vicinity: Naguabo

County: Naguabo

State: PR

Photographer: Raymond Feliciano

Date Photographed: May 18, 2015

Location of Original Digital Files: El Yunque National Forest Headquarters. Rd. 191, Int, 988, KM. 4.4, Bo. Barcelona, Palmer, PR. 00721.

Photo 5 of 8 (PR_Naguabo_Icacos Petroglyph Group_0005)

Up-close view of the petroglyphs at Boulder #3. Notice historic graffiti below the prehistoric petroglyph faces reading "Pedro Ramos". Camera facing towards the northeast. Scale represents 30 centimeters.

Name of Property: Icacos Petroglyphs Group

City or Vicinity: Naguabo

County: Naguabo

State: PR

Photographer: Raymond Feliciano

Date Photographed: May 18, 2015

Location of Original Digital Files: El Yunque National Forest Headquarters. Rd. 191, Int, 988, KM. 4.4, Bo. Barcelona, Palmer, PR. 00721.

Photo 6 of 8 (PR_Naguabo_Icacos Petroglyph Group_0006)

View of the petroglyph panel at Boulder #4. Camera facing towards the northeast. Scale represents 30 centimeters.

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Name of Property: Icacos Petroglyphs Group

City or Vicinity: Naguabo

County: Naguabo

State: PR

Photographer: Raymond Feliciano

Date Photographed: April 24, 2015

Location of Original Digital Files: El Yunque National Forest Headquarters. Rd. 191, Int, 988, KM. 4.4, Bo. Barcelona, Palmer, PR. 00721.

Photo 7 of 8 (PR_Naguabo_Icacos Petroglyph Group_0007)

View of the petroglyph panel at Boulder #4 without tracing highlighting. Camera facing towards the northeast.

Name of Property: Icacos Petroglyphs Group

City or Vicinity: Naguabo

County: Naguabo

State: PR

Photographer: Raymond Feliciano

Date Photographed: July 17, 2015

Location of Original Digital Files: El Yunque National Forest Headquarters. Rd. 191, Int, 988, KM. 4.4, Bo. Barcelona, Palmer, PR. 00721.

Photo 8 of 8 (PR_Naguabo_Icacos Petroglyph Group_0008)

General view of the Naguabo valley and coast. Taken from the top of Boulder #2. Camera facing towards the south.

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C. 460 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 100 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Management, U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.

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